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## FAIRY BELLS AND BRIDGES.

Brightly danced the shimmering moonlight over  
Oberon's fair isle,  
Hallowing mountain, vale and river with its mellow  
lambent smile;  
Peering through the moaning forest, as it echoed  
Ocean's roar,  
Flecking with a wild mosaic all its hidden mossy  
floor;

Not more lightly,  
Not more brightly,  
Than at midnight danced the fairies its bewildering  
mazes o'er.

Sweetly fell the tinkling music of their tiny tripping  
feet,  
As they rose and fell so airily, in low harmonious  
beat;  
And their gem-bespangled garments rustled in the  
giddy round,  
Blithely whirling out their gladness on the moonlit  
forest ground;—

Far more cheerily,  
Far more merrily,  
Than upon Rinaldo's spirit fell the strange discordant  
sound!

For he sought the lonely forest at the silent midnight  
hour,  
That its passion-hushing stillness o'er his spirit might  
have power,—  
For the maiden that he worshiped laughed his  
trembling love to scorn—  
He was but an humble peasant—she a noble lady  
born!

And the dancing  
Sprites advancing  
In their merry whirl, seemed mocking every trem-  
bling hope forlorn.

Suddenly toward Rinaldo they approached in bright  
array,  
Closed about the wildered lover, and began a dance  
more gay,  
Singing blithely to the measure of their tiny tripping  
feet,  
As they rose and fell so nimbly in their low harmo-  
nious beat!

"We can see the lights and shadows play around the  
hapless lover—  
We can build our fairy bridges so that love will  
soon pass over;  
We've a curb and we've a bridle that will fit the  
proudest maiden,  
And we've golden bells to grace them—golden bells  
with true love laden.

"Oh the fairies weave the meshes  
Of the net which Cupid holds,  
And the tiny bells they tinkle  
Are the bait with which he tolls,  
While they throw their curb and bridle  
Over all that he enfolds!  
Set the fairy bells to ringing!  
Cure the heart that pride is stinging!  
Build a bridge the slighted lover  
May unto his bride pass over!"

Oh the ringing of the bells!  
How across the heart it swells;  
And Rinaldo's spirit dances at the ringing of the  
bells,—  
Noble pride his heart is filling,  
O'er his breast a joy distilling  
With the ringing joyous music of the golden fairy  
bells!

Then a shaking  
And a quaking,  
Lo, the forest sod is breaking!  
And Corilla stands before him, at the ringing of the  
bells!

Oh, the ringing of the bells,  
How across the heart it swells!  
And Corilla's spirit dances with the ringing of the  
bells!

The scorn that curled her ruby lip—the pride that  
fired her eye,  
The fairy-bells had brought them wings and taught  
them how to fly;  
And when the merry music ceased a smile beamed  
o'er her face,  
Such as before Rinaldo's eye in vain had sought to  
trace:

Then a rustling  
And a bustling,  
And their ranks the fairies parted:  
Then advancing  
Gaily dancing,  
Both Corilla and Rinaldo as from out a dream were  
started.

*Lips had met—and each gay fairy  
Shouted for the bridge, so airy!  
Lips had met—and bells were ringing,  
And each elfin sprite was singing:—  
"We can crush the pride so hollow  
Making room for love to follow!  
We can build a bridge the lover  
May unto his bride pass over!"*

K.

## THE COLOSSUS OF MUNICH.



YOUR readers may have heard of the colossal bronze statue "Bavaria," erected at Munich by Ludwig, King of Bavaria. The following specifications will be read with interest. A correspondent says: "It is a figure representing the patron Goddess of the kingdom, and is called 'The Bavaria.' It stands upon a bank running parallel with that of the Isar, rising from twenty to thirty feet above the first bank of that river. To give an idea of this, it is necessary to say that from 1843-50 King Lewis erected here a building called the Ruhmeshalle (Hall of Fame), to perpetuate the names of the distinguished men of Bavaria. This structure is in what is called the horse-shoe form—or, to describe it exactly, a parallelogram, with one side wanting. On the inside of this is an open porch, extending around the whole three sides, the long side being two hundred and thirty feet, and the wings each one hundred and five

feet in length, and the whole porch is supported by a row of Doric columns. The wings of this hollow parallelogram have also similar porches outside. Upon the walls, under this inside porch, are busts in relief, with names and characters inscribed, of the distinguished men of Bavaria, to the number of nearly one hundred, from all the departments of science and art, religion and philosophy, and civil and military life. The whole building is nothing but this porch, though the height of the walls both below and above the porch is sixty feet.

"In front of this Hall of Fame, within the open side of this horse-shoe or parallelogram, stands this colossal figure of the 'Bavaria.' Directly in front of the statue, an open flight of forty-eight steps of polished marble, twenty-three feet wide, rises from the plane of the Theresian Meadow to the base of the statue; then rises the statue itself, together with base, to the height of sixty-five feet, holding in the left hand a laurel wreath, and in the right a sword, which rests upon the head of the Bavarian lion. The arms are bare, but the body is represented as clad in a tunic of skins, with the fur out.

"The following particulars will give a better idea of the dimensions of this statue. The breadth of the mouth is fifteen inches, the eyes eleven inches, length of the nose one foot eleven inches; face, five feet three inches; entire height of the head without the neck, six feet four inches; middle finger, three feet one inch; circumference of the arm, five feet one inch; length of arm, twenty-four feet nine inches. The metal is half an inch thick at the top, and three-quarters of an inch at the bottom of the statue. Entire weight, 187,000 lbs.; entire cost, 233,000 florins (\$93,200.)

"There are steps inside to ascend through the base and the statue itself into the head, from which, not indeed through the eyes, but through holes in the head, there is a magnificent view of the city and surrounding country, including the distant Bavarian Alps. Just before the statue was set up, twenty-eight adults and two boys were in the head at once, and crept out by a hole in the hair locks at the side. In the inside of the head is an inscription, of which the following is a literal translation:

"This Colossus, erected by Ludwig I. of Bavaria, was planned and modelled by Ludwig Von Schwanthaler, and cast in bronze (1844-50) by Ferdinand Miller."